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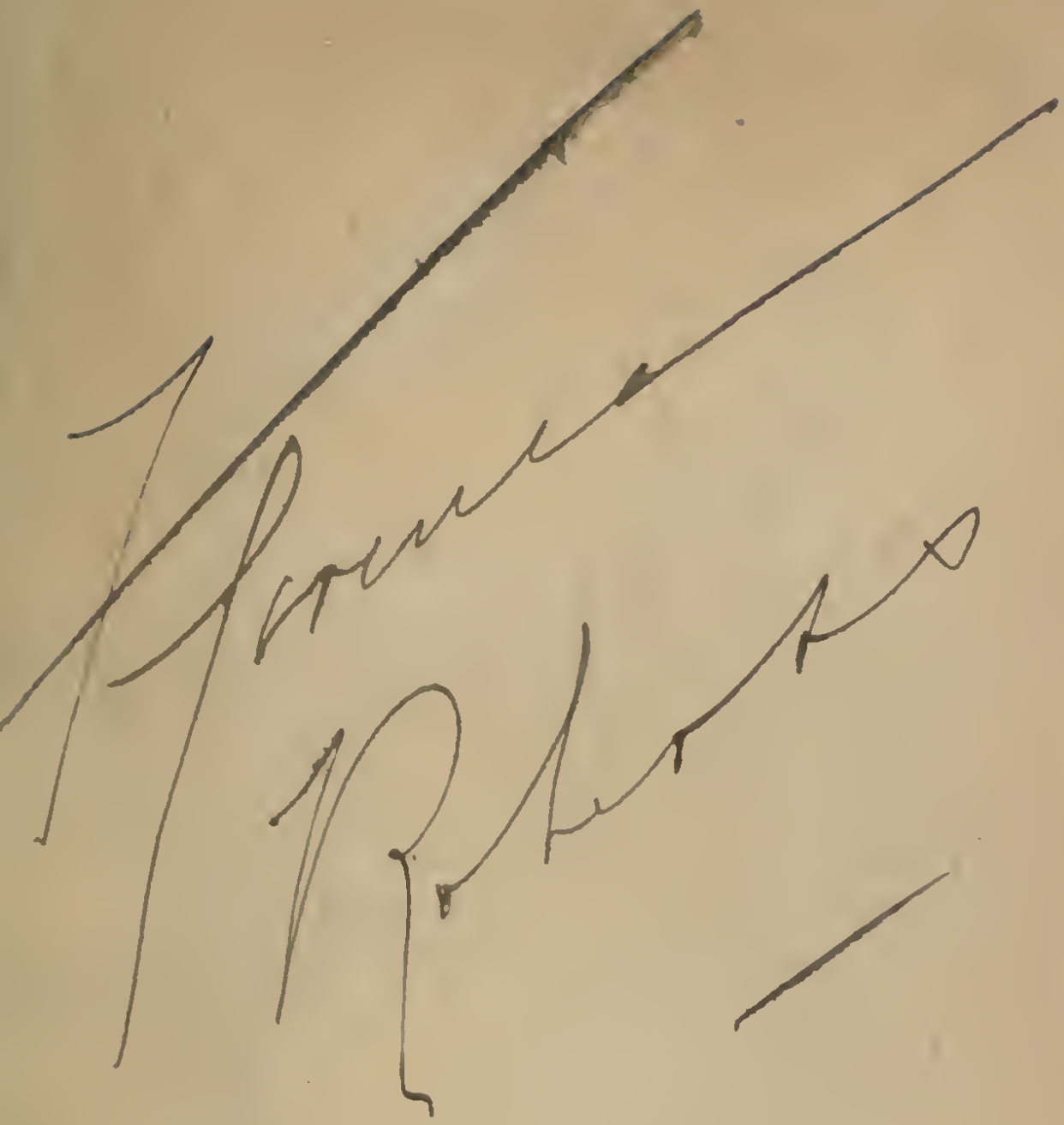

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THOMAS CARLYLE. J. McNEILL WHISTLER.

Exhibited at the Grosvenor Gallery 1877. This portrait and that of the artist's mother in the Luxembourg constitute Whistler's greatest achievements in painting.

#4055

GREAT ART GALLERIES

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A characteristic example of Corot's dreamy landscapes, with their quiet, grey-green tones. The only touch of bright colour here is the red cap of the fisherman.

The great painter of peasantry, himself a peasant, saw dignity and beauty in the humblest toiler on the land, and, as in this case, without any sacrifice of actuality, imparted these qualities to every subject he painted.

A purely ideal landscape painted in Turner's best period. Ruskin says, "The treatment of the masses of mountain in 'Modern Italy' is wholly without precursorship in art." Exhibited at the Royal Academy, 1838.

T. O. Barlow, the engraver, served as model for the principal figure, and the artist's grandsons for those of the two little boys. The picture was exhibited at the Royal Academy in 1885, under the title of "The Ruling Passion."

An Autumn scene in the Clyde valley. Ben Lomond looms up on the horizon.

A water colour drawing of a modern Dutch cottage scene, by one of the many painters of Holland who have been inspired by Josef Israels.

THE CONVENT: TWILIGHT. RICHARD WILSON, R.A.

A scene probably painted in Italy, where Wilson, under the influence of Zuccarelli, first directed his attention to landscape art.

This should rather be called "The Virgin and Child, with Saints," for beside the two central figures there are St. Jerome and St. Dorothea.

The headland with the swirl of sea round and upon it, and the stormy sky, form a scene in which the artist found his greatest delight.

Painted on a panel which has been at some time cut into two. On the Virgin's right are St. John and St. Peter, and on her left an unknown Saint and St. Sebastian. The work has been variously ascribed to Giorgione, Montagna, Cariani and Rondinello.

One of the many portraits painted by the artist of his royal patron. The chain and order are those of the Golden Fleece.

The beautiful Miss Linley, who became the first wife of Richard Brinsley Sheridan.

THE FARMER'S DAUGHTER. SIR W. Q. ORCHARDSON, R.A.

First exhibited at the Grosvenor Gallery, 1884.

In the shade of an oak wood four children are gathering snowdrops.

LAKE WITH DUCKS.

C. F. DAUBIGNY.

A characteristic work of this great Frenchman, who delighted to paint such scenes as this—a stretch of river or lake, with tree-lined banks.

THE FRUGAL MEAL

JOSEF ISRAELS.

Israels has chosen "the simple annals of the poor" as theme for his brush. He has done for Holland what Millet did for France, in presenting its peasantry and their poverty with sympathy and dignity.

HAMPSTEAD HEATH. JOHN CONSTABLE, R.A.

"Sweet Hampstead," as he called it, was a favourite painting ground with Constable. "My little studio," he wrote, "commands a view without an equal in all Europe." In this picture St. Paul's Cathedral appears on the horizon.

An interesting example of the artist's early work, the authenticity of which has been generally accepted.

The Lochy water, with Ben Nevis in the right background, and the ruins of Tor Castle on the left.

One of the few instances in which Pettie indulged in humour in his work. The picture was first exhibited at the Royal Academy in 1887.

One of six water-colour drawings by this artist in the possession of the Gallery. It is dated 1845.

Exhibited at the Royal Academy, 1903.

A view of the French port, painted in 1863, in the characteristic manner of this fine artist. Though a Carlisle man by birth, Glasgow became Bough's adopted city, and, fittingly, his work is best represented in this Gallery.

An early work, dated 1868, two years after the artist had left Scotland to take up his residence in London.

DANAË: OR THE TOWER OF BRASS.

SIR EDWARD BURNE-JONES

Danaë watching the erection of the brazen tower in which she is to be immured by command of her father, King Acrisius, who has dreamt that he would be slain by the son of his daughter.

Exhibited at the Royal Academy Exhibition of 1896, the year of Millais' death.

Painted on a panel 10 in. by 8 in., this is an excellent example of the work of this great "little master" of Holland.

One of the finest examples of Rembrandt's art in Great Britain. It was at one time in the possession of Sir Joshua Reynolds, who described it in one of his *Discourses* as "a picture of Achilles."

This is esteemed one of the best of Rubens' early works. The garlands of fruit and flowers were painted by Brueghel.

R. B. CUNNINGHAME-GRAHAM. JOHN LAVERY, R.S.A.

Painted in 1906.

GLENCOE. H. M'CULLOCH, R S.A.

A presentation of the celebrated pass as it appeared in 1864. On the left are the peaks known as "The Three Sisters."

First exhibited at the Autumn Exhibition of the Royal Society of British Artists, 1890, under the title, " We therefore commit his body to the deep."

A FLOCK OF SHEEP. ANTON MAUVE.

A water-colour drawing by this celebrated modern Dutchman, who was unrivalled among his countrymen for expression of sentiment in landscape.

The consensus of opinion is in favour of this being the work of Giorgione; in any case it is one of the gems of the Glasgow Gallery.

A view in Venice of the 18th century, overlooking the Laguna di San Marco. On the left is the ducal palace, and on the right the Libreria Vecchia (now the royal palace), with the columns of San Marco and San Teodoro at the end of the Piazza.

The town and lake of Katwyk inspired the artist to his finest effort in this picture. Katwyk is near to Scheveningen.

SEA COAST SCENE: SMUGGLERS. GEORGE MORLAND.

One of the few pictures signed and dated by the artist. It was painted in 1793, when Morland was thirty years of age.

Painted in 1903.

A GIPSY GIRL. JOHN PHILLIP, R.A.

"Spanish" Phillip was busy in 1860—the date of this gipsy head—with his large royal commission, a picture of "The Marriage of the Princess Royal with the Crown Prince of Germany."

THE SULKY BOY. J. B. GREUZE.

A good example of Greuze's more simple studies.

Critics have variously attributed the authorship of this work—one to Patinir, another to Bernard van Orley. A replica on a smaller scale is in the Ambrosiana at Milan, which is also credited to Mabuse.

A portrait group of the artist and his family. Steen himself is by the table, and his wife opposite; she is looking at her son standing on the form by the grandmother. A nurse holds another child by the table.

A notable example of the work of the animal-painter of Barbizon. It is dated 1851.

ST. VICTOR WITH A DONOR. HUGO VAN DER GOES.

The authorship of this work has long been in dispute. Until 1892 it was variously attributed to Mabuse, Van Eyck, and Memlinc. It undoubtedly dates from the 15th century.

GIPSY ENCAMPMENT. T. AUSTIN BROWN A.R.S.A.

Painted in 1887 and exhibited at the Royal Academy, 1889.

A characteristic work by this landscapist of Barbizon; probably a view in the Forest of Fontainebleau.

View near Christchurch, Hants; the Isle of Wight is seen in the distance. Exhibited at the Royal Academy, 1893.

A HIGHLAND FUNERAL. SIR JAMES GUTHRIE, P R S.A.

Exhibited at the Royal Academy, 1882.

A DUTCH TOWN. JAMES MARIS.

A water-colour drawing of a typical Dutch town with its canal, boats, and windmills.

ST. JEROME. A. G. DECAMPS

A pictorial rendering of the old legend by a modern French artist. The Saint and a lion are the only occupants of the vast wilderness in which the Saint has made his retreat.

Hobbema's love for avenues is exemplified in this beautiful work. This pleasant road is evidently on the outskirts of some Dutch town; a substantial inn is represented on the right.

A typical, though late, work by the painter-engraver of Barbizon. It was painted in 1881, thirteen years before the artist's death.

Painted in 1873, nine years before Linnell's death. The scene is in Surrey, probably not far from the artist's home at Redhill.

Quite an unusual subject for treatment by this artist—it is, indeed, the only religious picture known to have been painted by him.

HILLY LANDSCAPE. PETER DE WINT.

One of four examples of this great water-colourist, presented to the Gallery by Mr. James Orrock, R.I.

LANDSCAPE WITH RUINED CASTLE. J. MILNE DONALD.

Donald was a self-taught artist who lived 1819–1866. His work has largely influenced the so-called "Glasgow School" of painters of to-day.

SPRINGTIME. A. K. BROWN, A.R.S.A.

A pleasant presentation of land- and sea-scape by this prominent member of the Glasgow School of Painters.

MRS. WILLIAM URQUHART. SIR HENRY RAEBURN, R A.

Wife of a Glasgow merchant whose portrait by Raeburn is also in the collection.

HEAD OF A BOY. FRANZ HALS.

This little work—it is only 11 inches in diameter—reveals at once the extraordinary skill of Hals, and the swiftness with which he could materialise his subject.

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